

THE COUNCIL, THE GIFT CIRCLE, AND YOU

by James Quay
Executive Director

When a CCH board member leaves the board, he or she is honored with three modest but symbolic gifts: a calligraphed poem, a book about California culture and a simple CCH T-shirt. The ceremony is brief, but always moving, as the retiring members speak about what serving on the Council has meant to them. Sharleen Cooper Cohen's retirement last March was no exception.

When Sharleen was appointed to the board by Governor Wilson in 1992, she had never heard of the California Council for the Humanities. Six years later, she felt so strongly about the importance of the Council's work that she turned the tables on us during her retirement ceremony with a surprising and wonderful gift to the Council—The Sharleen Cooper Cohen Endowment Fund. As announced in the last *Network*, that fund now totals more than \$20,000 thanks to a matching gift from Sharleen's husband, Dr. Martin Cohen. Such a gift was as unexpected as it was generous, and we at the Council have expressed our deep appreciation to Sharleen and her family. Yet Sharleen herself chose to emphasize how much the Council had given *her*, a perfect example of the gift circle.

The Council receives a great many gifts. They come in many forms and from many sources: from board members, all volunteers, who are generous with their time and their treasure; from project directors, who sponsor the public programs and media projects that CCH supports; from foundations who in turn support the special initiatives that we

mount; from scholars and project participants who give their expertise and time without consideration of profit or gain; and from audience members who spend their precious leisure time making what we all do worthwhile.

All these gifts are examples of the gift circle — those who experience and appreciate our humanities programs feel moved to enable us to mount more programs, allowing others to experience and appreciate the humanities and feel moved to help us. The circle rolls on.

I recount the many kinds of gifts CCH receives because I want to talk about why the Council asks individuals (like you) to contribute to our support.

First, of course, we ask because private gifts are vital to our survival as a cultural institution in California. For more than 23 years, the Council has created and supported public programs that connect people through ideas. In the last five years, we've concentrated on creating programs that use the humanities to strengthen community life and foster multicultural understanding in California, a mission at least as vital to the future of the state as it was when CCH was founded.

The simple reality is this: CCH programs are reaching out to more Californians every year, while our federal funds have declined. Without the generous support of private donors, CCH cannot conduct the programs that help us reach all areas of California.

For example:

In 1993, we began an innovative humanities-based family literacy program in Los Angeles called MOTHEREAD. Our goal was to

Deprived of the perspective of the humanities, we drift without direction on the flood of events, without purpose on a sea of information, without moorings when storms come.

help reverse the illiteracy that serves as an impenetrable barrier for too many of the county's most at-risk populations and to plant the seed of desire for life-long learning. In partnership with social service agencies, CCH helps train facilitators to conduct small group discussions of children's books with low-income parents, who then read and discuss the stories with their children. In its pilot year, MOTHEREAD served 67 families. Last year that number rose to over 500, and by the end of this year, we expect to have served 600 families, 600 families that are reading together, discussing what they've read and coming to better understand the world around them and their place in that world.

The Council's unique museum program, the California Exhibition Resources Alliance (CERA), began ten years ago as a loose coalition of four small Northern California museums who sought to block-book exhibits to make them more affordable. Today, thanks to generous private support, CERA now stretches across California from the Oregon to the Mexican borders, linking 34 community-based museums and libraries serving California's rural areas and smaller cities.

Over the past few years, CERA has emerged as a cultural leader for California, making it possible for venues throughout the state to present important humanities-based exhibits such as: "Overland: The California Emigrant Trail of 1841-1870," "Gold Fever! The Untold Stories of the California Gold Rush," and "Gum San, Land of the Golden Mountain," which traces the Chinese immigrant experience in California. These

Continued on page six.

In this issue

Chance Encounters page 2
R.W. Lid's essay from a fascinating exhibit at the California Museum of Photography in Riverside.

California Humanities Network Grants Available page 3
As part of its newest project, the Council is offering two grant programs focusing on community heritage and stories. They are part of an effort to strengthen cultural institutions and the communities they serve.

Humanities Calendar page 4

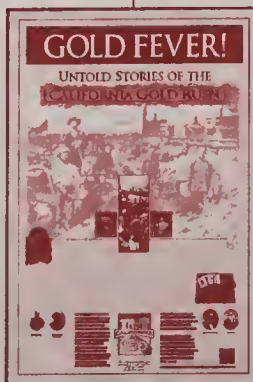
New Staff at the Council page 6
There are many new faces at CCH.

Become a Friend of the Humanities page 7

GOLD FEVER!

History buffs throughout California can catch Gold Fever this fall — and for two years to come.

Between now and the end of January, the Council's traveling exhibition, "Gold Fever! Untold Stories of the California Gold Rush," will visit Redding, Santa Rosa, Tulare, Fresno and Chico. In 1999 and 2000 the exhibit will also travel to Lodi, Corona, Santa Ana, and Santa Paula, among other communities.



Commissioned by the Council and adapted by the Oakland Museum from its Gold Fever exhibition, "Gold Fever!" explores the dramatic stories of the people who were here and the people who came to California seeking their fortunes 150 years ago. The exhibit also examines the continuing impact the California Gold Rush has today.

For exhibit dates and locations, see the calendar pages inside.

The California Council for the Humanities is a state-based affiliate of the National Endowment for the Humanities. The Humanities Network is published quarterly and mailed to anyone who requests it from the San Francisco office.

CITYSCAPE AND THE SEARCH FOR THE COMMUNITY

Editor's Note: The Council-supported "Chance Encounters: The L.A. Project" interpretive exhibit at the California Museum of Photography in Riverside features the work of photographer David McCulloh. McCulloh has spent nearly 1,000 hours in L.A. County walking precise one-quarter-mile square locations selected by chance operations and documenting his encounters there.

The exhibit also includes commentary and essays examining McCulloh's efforts from a variety of perspectives. Among those essays is this one by R.W. Lid.

Square: AAA86 Date: 6.23.96 Time Elapsed: 6:31 Mileage 120.4

A woman standing in her two-car driveway. In shade, deep in thought. Ruby X. About to answer a question, or to ask one?

Ruby X. Raped at the age of three by a cousin, later told she could never conceive. Ruby becoming pregnant at 18 with Marvin, her "miracle child." No father mentioned. Only Marvin. Marvin and Ruby X.

All this is foreground. Ruby beside her car and Marvin's, up close, her stance telling us a common story, nothing more. It falls short of even providing symbols.

The real story is across the street—an urban landscape, California style, infill, so new, so pristine—so raw. Four houses, identical in their frame, tile roofing, facade, dual second-story windows, garage doors, driveways with autos and vans. The only visible sign of individuality the garage doors, several partly raised to various degrees, one totally raised, all somehow suggesting flight in those vehicles poised on the concrete strips in front of the doors, the vehicles the real sign of wealth in this putative community. Then, off to the extreme left, on another street, a second style of house by a second developer. There are no doubt multiple houses here, too; they're simply not in view.

No doubt Ruby's house exhibits one of several interior plans (A, B, or C), variations on this year's theme of organized domestic space. TV room, with Family Entertainment Center, a negligible living room, a mod kitchen with dishwasher and built-in microwave, refrigerator, a sweep of counter with tall stools, multi-bedrooms and bathrooms upstairs, a quarter bath downstairs. (Gone are the wet bars of yesterday.) Regimentation. Bad jokes about finding one's own home after an alcoholic office party at Christmas time. There is no sense of community—no one on the street. What happens collectively in this neighborhood is mostly by individual family in front of the TV set, the family's



Photo by David McCulloh, courtesy UCR/CMP.

major contact with the outside world, or in the back yard, sandbox, trampoline, barbecue grill, Doughboy pool. And standing tall over it all, planted in their midst, huge towers that carry power transmission lines. According to some people, they let off radiation and promote cancer.

An American Dream, a California Dream that too often fails. A Dream: instant community. The real truth is isolation—these houses seem to set people apart, not bring them together. They hold no social memories. To find true, long-term or lifelong friends, it is not enough to search the neighborhood; one has to travel down the freeway farther and farther, to perhaps another such collection of houses where there lives an acquaintance and potential friend who is drawn to the same activities and has similar attitudes. It isn't easy; in fact, it's work. There is no local tavern in view where common interests and values are shared. But there is the freeway.

The freeway represents escape, more precisely freedom. A true Southern California communal experience. It takes people to work, it brings them home. The great leveler of social status, gender, race, its various exits represent the democratization of experience. Florence or Westwood. Anyone may exit or enter. For the model tract community, accessibility is a mixed blessing. Surrounded as the tract is by housing not far away that is rundown, vermin ridden, overcrowded, it is an open invitation to theft and burglary. Live with it.

The freeways. Hate them. Love them. Drive them. They

provide the long vistas of Southern California, concrete and natural configurations mostly blending but sometimes at odds with each other, overpasses a reminder of the way the city is crisscrossed by diverse cars and diverse people. Few understand the beauty of this landscape. Much of the freeway system, its girders, sound walls, and exit ramps, is marred by graffiti, L.A.'s unintelligible communal language. Gangs marking their territory, identifying themselves—to other gangs, not to the drivers. But gang graffiti is self-defeating, particularly against streams of freeway traffic passing it by. The gangs are insular, not going anywhere, defending a little space when the broad expanse is right before their eyes. The future.

Mobility is what Southern Californians value. In the late eighteenth century, when the Jeffersonian grid makers did their work, no allowance was made for rivers, lakes, hills, wetlands—or roads. No one, especially the farmer, wanted to go anywhere beyond market, the local town. Roads then were truly local. In a sense, of course, they still are local today, claimed by the community which surrounds them. But notice how broad the street of the model project is. It dominates the landscape, a reminder of its function of access. If our roads and streets have been superseded by still larger roads, freeways and highways, the predominant metaphor for the American experience, even in our literature, is still "the road of life." One has only to recall Fitzgerald's *The Great Gatsby*,

The freeways. Hate them. Love them. Drive them. They provide the long vistas of Southern California, concrete and natural configurations mostly blending but sometimes at odds with each other. Few understand the beauty of this landscape.

where major events take place on the road to West Egg.

It was John Stow, in his famous *Survey of London* (1603), who said that "men are congregated into Citties and commonwealthes, for honestie and vtilities sake, these shortly bee the commodities that do come by citties, comminalities, and corporations. First, men by their nearness of conversation are withdrawn from barbarous feritie and force to a certain mildnes of manners and to

CALIFORNIA HUMANITIES NETWORK GRANTS

As announced in the last issue of Humanities Network, the Council has received a major grant from the James Irvine Foundation to create a California Humanities Network (CHN) that will link cultural institutions in communities throughout the state and encourage them to work with the Council and each other to explore the insights of the humanities in their own communities.

To further the development of CHN, the Council is initiating two distinct grant programs, described below.

Questions about these programs should be directed to CCH Assistant Director Ralph Lewin, who is heading up this two-year project, and Sarada Tangirala, the Council's new program associate for the California Humanities Network. They can be reached at 415/291-3547.

NEW GRANTS AVAILABLE TO EXPLORE COMMUNITY ISSUES AND STORIES!

What are the stories of your community? Do you know those stories? If not, who does? What do those stories tell you about your community? How do those stories impact you and the life and issues of your community today? What do you imagine the stories of tomorrow will be?

Any non-profit organization can apply for up to \$2,500 to support a program you and your community dream up that explores the above questions using the humanities. What this program looks like is up to you, but we have a few ideas to help get you started:

- The Council has developed a simple discussion guide that explores how stories of California's past connect with the stories that are being made today. This is a thought-provoking guide and can be used as a basis for a discussion group, a follow-up discussion after a chautauqua presentation, or to accompany a lecture series.

- Develop a discussion group using literature of your own choosing or the anthology *Gold Rush: A Literary Exploration* as a springboard for conversations about how stories relate to your community.
- Develop a series of speakers that will help you explore the stories of your community.
- Create a small exhibit with other members of your community that might travel through libraries, museums and schools in your community.

A simple application form will be available for you by November 1, 1998. This program is made possible in part through the generous support of the James Irvine Foundation. We are eager to talk with you about your project so please call us at 415/291-3547.

REQUEST FOR PROPOSALS FOR GRANTS FOR COMMUNITY HERITAGE PROJECTS

GRANT AWARDS UP TO \$50,000

The California Council for the Humanities (CCH), in partnership with the James Irvine Foundation, is seeking proposals for Community Heritage projects. These projects will encourage collaboration locally among the cultural organizations (libraries, museums, public radio and television stations, and other community cultural organizations) to explore how the places in which we live and the stories attached to those places shape how we imagine our communities.

Support is for year-long collaborative community heritage projects to take place between the middle of 1999 and the end of 2000. These projects will require cooperation between two or more cultural organizations in an area. They could include activities that collect and preserve community heritage, but they must also include activities that transmit that heritage to public audiences, especially activities that seek to bring diverse audiences together. The programs will be required to find links between the past and present community issues.

CCH will strongly encourage prospective applicants to apply for and use planning grants in developing their proposals. The Council will offer a special deadline (March 15, 1999) for planning proposals for grant awards up to \$2500. These grants will enable local groups to meet and brainstorm with consulting humanities scholars, and pay for communication and travel in the development of their proposals.

The deadline for full proposals of up to \$50,000 is July 15, 1999. Grant awards will be announced in the third week of September 1999.

Guidelines for the Community Heritage program will be available January 8, 1999. If you are interested in receiving guidelines, please send a self addressed stamped envelope to: Guidelines, CCH/CHN, 312 Sutter Street, #601, San Francisco, CA 94108.

humanity and justice . . . Also the doctrine of God is more fitly deliuered, and the discipline thereof more aptly to bee executed . . . by reason of the facilitie of common and often assembling." Stow was, of course, thinking of walled cities, of protection against invasion. He also lived in a hierarchical world of "equals and inferiors," "heades and superiors." His dual reasons for the presence of cities were right for his time. And Stow was already worried about decay and decline. London had been through as many changes, fires, catastrophes, as the Los Angeles Basin looks to go through.

The major framework of Stow's *Survey* was his walking the wards of London, with a keen eye for observation and a memory of earlier years. To this he added the use of written

records whenever he could secure and peruse them. Douglas McCulloh has used the methods of his day, inventively designing a grid system and making a refined use of the basics of street photography, to which he has added the significant idea of "chance encounters." The result is this incredible and unique *Survey of Los Angeles*.

R. W. Lid currently teaches in the graduate Professional Writing Program at the University of Southern California. Previously, he was professor of English at California State University, Northridge. He is widely published and is the author of *Ford Madox Ford: The Essence of his Art*. He has written about the influence of chance operations within detective fiction for the *Kenyon Review*.

ANOTHER CHANCE ENCOUNTER



SQUARE: MMM84 DATE:1.11.97 TIME ELAPSED: 6.54 MILEAGE: 112.8

On his days off, D'ihigi rides his horses south along the L.A. River as far as the Long Beach Boulevard bridge and beyond. He grew up in Watts, but became a professional jockey riding thoroughbreds at the big Southern California tracks because of his heritage which includes a great grandfather who tended the horses on a southern plantation.

From "Chance Encounters: The L.A. Project" at the UCR/California Museum of Photography in Riverside. A version of this exhibition is also available at www.cmp.ucr.edu.

FALL Calendar

The public humanities programs listed on these two pages were either created or supported by the California Council for the Humanities. Please note that dates and times should be confirmed with the local sponsors. These listings are often provided to CCH well before final arrangements are made.

Please also check the monthly calendar listings on the Council's world wide web pages at www.calhum.org/calendar.html.

EXHIBITS

Thru Nov. 8 **"Gold Fever! Untold Stories of the California Gold Rush"** is a Council-commissioned, multidimensional traveling exhibit about the California Gold Rush, adapted from the Oakland Museum's major "Gold Fever!" exhibit, with additional displays about the Gold Rush's impact on the Redding area. Redding Museum of Art & History, Redding. 530/243-8801.

Thru Nov. 27 **"Afro-Mexicans in Early California, 1775-1848,"** the first of a three-part exhibit project - "Golden Road to Freedom" - explores the history of African Americans in California from 1775 to 1900. California Afro-American Museum. Call 213/744-7432 to confirm.

Thru Nov. 30 **"Through My Father's Eyes: Pioneers of the San Francisco Filipino American Community"** is an exhibit of photographs by Ricardo Alvarado taken in the 1950s and 1960s portraying aspects of the Filipino American community in San Francisco. Main Library, Civic Center, San Francisco. 415/557-4282.



From the "Through My Father's Eyes" exhibit. "Musicians," circa 1950, by Ricardo Alvarado.

Thru Dec. 31 **"A Journey with the Voices and Faces of Highway 99"** is an interpretive exhibit that grew out of the Council's "Highway 99: A Literary Journey" project. It includes historical and contemporary photographs and literary excerpts that explore the diverse experiences that comprise the Great Central Valley. Kern County Museum, 3801 Chester Avenue, Bakersfield. 805/861-2132.

Thru Jan. 11, 1999 **"Overland: The California Emigrant Trail of 1841-1870"** is a CERA-sponsored exhibit of contemporary images of the pioneer trails juxtaposed with excerpts of pioneer diaries and other commentary. Napa Valley Museum, 55 President's Circle, Yountville. 707/944-0500.

Thru Jan. 24 **"Gold Fever! The Lure and the Legacy of the California Gold Rush,"** a major exhibit organized by the Oakland Museum, is now at the Autry Museum, 4700 Western Heritage Way, Los Angeles. 213/667-2000.

Thru Jan. 31 **"Chance Encounters: The L.A. Project"** is an interpretive exhibit featuring the work of photographer Douglas McCulloh. McCulloh's random "core samples" extend traditions of street photography, oral history, and social documentary and render a diverse, multilayered portrait of the people and places of the Los Angeles area. UC Riverside California Museum of Photography, 3824 Main Street, Riverside. 909/787-4787. www.cmp.ucr.edu

Thru May 15 **"Parallel Journeys: Migration to San Marcos, 1873-1998,"** an exhibit of photographs and artifacts, connects the migration and settling experience of early residents with that of more recent immigrants to the San Marcos Valley. San Marcos Historical Society and Museum, 270 W. San Marcos Blvd, San Marcos. 760/744-9025.

Thru Aug. 31, 1999 The **"Picks, Plows and Potatoes: the Santa Cruz Region During the Gold Rush"** exhibit examines life around the Monterey Bay 150 years ago and the changes the discovery of gold in 1848 brought to the region. Museum of Art & History, 705 Front Street, Santa Cruz. 408/429-1964.

Nov. 1 - 24 **"Motherhead Literacy Exhibit"** celebrates National Literacy Month by featuring the work of participants in the Council's Motherhead program. L.A. County Office of Education, Downey. Call Debra Colman for information, 213/623-5993.

Nov. 1 - May 15, 1999 **"The Vintage Years: Covina Before 1950"** is a community history exhibit exploring how, when and why people have come to settle in Covina. City Hall, Covina. Call the Covina Cultural Arts Advisory Commission for more information. 626/858-7271.



From the "Politics of the Spirit" exhibit. Women in a Bible study class. Photo by J. Berndt.

Nov. 5 - 8 The **"Politics of the Spirit,"** which examines religious faith and its influence on community activism in Los Angeles, will be on view during the "City of Angels Film Festival." Directors Guild of America, 7920 Sunset Blvd, Los Angeles. 213/740-3560. www.usc.edu/go/rol/center.

Nov. 6 - Jan. 8, 1999 **"Gold Fever! Untold Stories of the California Gold Rush"** (see "Thru Nov. 8") is now at the Sonoma County Museum. 425 Seventh Street, Santa Rosa. 707/579-1500.

Nov. 20 - Jan. 17 **"Gold Fever! Untold Stories of the California Gold Rush"** (see "Thru Nov. 8") is now at the Tulare Historical Museum, 444 West Tulare Avenue, Tulare. 209/686-2074.

Jan. 19 - Mar. 28 **"Gold Fever! Untold Stories of the California Gold Rush"** (see "Thru Nov. 8") is now at Fresno City Hall (sponsored by the Fresno County Historical Society), 2600 Fresno Street. 209/441-0862.

Jan. 22 - Mar. 7 The **"Overland Trail"** exhibit (see "Thru Jan. 11") moves to the Sonoma County Museum, 425 Seventh Street, Santa Rosa. 707/679-1500.

Jan. 24 – “Gold Fever! Untold Stories of the California Gold Rush” (see “Thru Nov. 8”) is now at Chico Museum, 141 Salem Street, Chico. 916/891-4336.

E V E N T S



Juana Briones, as portrayed by Olga Loya. Briones is one of thirteen Gold Rush-era figures the Council is bringing to life in its “History Alive! Chautauqua” program. Photo by Mike Blumensadt.

Nov. 1 Olga Loya portrays **Juana Briones**, one of early California’s most prominent and successful women in a CCH “History Alive! Chautauqua in Palo Alto.” 2 p.m. Palo Alto Historical Association. 650/329-2664.

Nov. 2 **Denise Lugo**, director and chief curator of the Latino Museum of Latino History, Arts and Culture, presents a lecture/slide presentation about the origins and significance of “**El Día de los Muertos**” (Day of the Dead) celebrations. The program part of a larger celebration that will include authentic dancing, music, and crafts. Napa Valley College. 707/257-2117.

Nov. 3 Historian Doris Dwyer portrays **Sarah Royce**, one of the few women to chronicle the overland crossing during the Gold Rush, in a CCH “History Alive! Chautauqua” program in Newport Beach. Noon. Orange County Museum of Art, 850 San Clemente Drive, Newport Beach. 949/759-1122.

Nov. 5 Drama professor **Ken Gardener** will present a lecture exploring Spoon River Anthology and Modern Technology in conjunction with a performance of Bruce Whitney’s “**Spoon RiVR**,” a new adaptation of Edgar Lee Masters’ classic work. Performance, 6 p.m.; lecture, 7:30 p.m. Attic Theatre Centre. 6562 1/2 Santa Monica Blvd., Hollywood. 213/469-3786.

Nov. 6 “**People of the Klamath, Pt. 1**” will be screened to conclude the “Frame by Frame, Culture by Culture” series. James Culp’s film examines the conflict between the Karuk tribe and the U.S. Forest Service over the protection of ceremonial lands. Ink People Center for the Arts, 411 Twelfth Street, Eureka. 707/442-8413.

Nov. 7 “**Jazz Culture: A Discussion on Diversity**” is a panel discussion moderated by jazz journalist Dan Ouellette examining the ongoing contributions of cultures from all over the world to the evolution of jazz. Part of the “Jazz Dialogues” series. 4 p.m. San Francisco Jazz Festival Store and Gallery, Embarcadero Center, San Francisco. 415/788-7353. www.sfjazzfest.org.

Nov. 8 Scholar/performer Roberto Garza portrays **Pio Pico**, the last Mexican governor of California in a CCH “History Alive! Chautauqua” in Fresno. Sponsored by the Fresno Historical Society. 7 p.m. Arte Americas, 1630 Van Ness, Fresno. 209/266-2623 for more information.

Nov. 9 **MOTHEREAD Exhibit Reception.** 2 p.m. L.A. County Office of Education, Downey. 213/623-5993 for more information.

Nov. 13 & 14 Scholar/performer Charlie Chin portrays Gold Rush-era healer **Yee Fung Cheung** in a CCH “History Alive! Chautauqua” program in Stockton. The Haggin Museum, 1201 N. Pershing Avenue in Victory Park, Stockton. Call 209/462-4116 for times.

Nov. 15 Historian Doris Dwyer portrays **Sarah Royce**, mother of philosopher Josiah Royce and one of the few women to leave behind an account of her journey overland during the Gold Rush, in a CCH “History Alive! Chautauqua” program in Napa. 1 p.m.. Napa Valley Museum, 55 Presidents Circle, Yountville. 707/944-0500.

Nov. 17 & 18 Theater historian Rhonnie Washington portrays **William Leidesdorff**, a sailor and businessman of African and European descent who found financial success in San Francisco just before the Gold Rush. A “History Alive! Chautauqua” program in Rocklin. Sierra College, 5000 Rocklin Road, Rocklin. 916/789-2923 for times.



Rhonnie Washington portrays William Leidesdorff in a CCH “History Alive! Chautauqua” program.

Nov. 18 “**Roots in the Sand**,” a documentary about the “Mexican-Hindoo” community of the Imperial Valley, will be screened in the **¡Cine Club! Monthly Latino Film & Video Series**. 7 p.m. Centro Cultural de la Raza, 2125 Park Blvd., San Diego. 619/235-6135.

Nov. 18 Scholar/performer Roberto Garza portrays **Pio Pico**, the last Mexican governor of California, in a CCH “History Alive! Chautauqua” in Santa Ana. Bowers Museum of Cultural Arts, 2002 North Main, Santa Ana. 714/567-3680.

Nov. 21 The “**Spanish Mission Period: 1533 to 1821**” seminar focuses on European ideas and writing about the California Dream before Columbus until the demise of the Spanish Empire in America. Part of the “The Literary History of San Diego” project. 10 a.m. Mission San Diego d’Acala, California Room. 10818 San Diego Mission Road, San Diego. 619/283-7319. In conjunction with the exhibit at the San Carlos Branch Library, 7265 Jackson Drive, San Diego.



Roberto Garza portrays Pio Pico in a CCH “History Alive! Chautauqua” program.

Dec. 12 “**Community and Art**” is a forum exploring issues surrounding public art. 10 a.m. City Heights Library, San Diego. 619/642-8464 for information.

Dec. 12 The “**Mexican Rancho Period: 1820 to 1846**” seminar will examine the literature of California’s Mexican period. Part of “The Literary History of San Diego” project. 10 a.m.. Rancho Santa Maria de Los Penesquitos, 12020 Black Mountain Road, San Diego. 619/484-7504. P9804-088. In conjunction with the exhibit at the Otay Mesa Branch Library, 3003 Coronado Avenue, San Diego.

Dec. 17 “**A Long Journey to Guadalupe**” will be screened as part of the **¡Cine Club! Monthly Latino Film & Video Series** 7 p.m. Centro Cultural de la Raza, 2125 Park Blvd., San Diego. 619/235-6135.

Jan. 9, 1999 The “**American Empire: 1846 to 1900**” seminar will examine the evolution and implications of the United States as the dominant cultural force in Southern California as part of “The Literary History of San Diego” series. 10 a.m. San Diego Chinese Historical Museum, 404 Third Avenue, San Diego. 619/338-9889.

Jan. 20 & 21 Scholar/performer Kate Magruder portrays **Dame Shirley**, who wrote marvelous first-hand accounts of life in the gold fields during the California Gold Rush. A CCH “History Alive! Chautauqua” in Lodi. Lodi Public Library, 201 West Locust Street, Lodi. 209/333-7476 for times and information.

Jan. 27 Olga Loya portrays **Juana Briones**, one of early California’s most prominent and successful women in a CCH “History Alive! Chautauqua.” Pleasanton Branch of the Alameda County Library, 400 Old Bernal Avenue, Pleasanton. 925/462-3535 for time and additional information.

Feb. 6 The “**Golden Era: 1900 to 1929**” seminar explores the development of literature, Motion Pictures and Photography in the greater San Diego area from the turn of the century until the Great Depression. 10 a.m.. Winn Room, Coronado Public Library, 460 Orange Avenue, Coronado. 619/522-7393. Part of “The Literary History of San Diego” project. In conjunction with the exhibit at the Linda Vista Branch Library. Linda Vista Branch Library, 2160 Ulric, San Diego.

Humanities News

Council Will Meet in Los Angeles in December

The California Council for the Humanities' quarterly meeting will be held at the Getty Museum in Los Angeles on Thursday, December 10. The meeting begins at 9:30 a.m. For additional information, please contact the Council's San Francisco office at 415/391-1474.

New Faces in the Council's San Francisco Office



Bryan Standridge has been hired as the Council's new operations assistant. It's his voice you'll hear first when you call the Council's San Francisco office. Mr. Standridge will also support the communications and administrative functions of the Council.

Before coming to the Council, Bryan was assistant director and publicity coordinator at a multidisciplinary San Francisco art gallery. He has also worked as an intern in the Cultural Programs department at the Asian Art Museum in San Francisco.

Bryan received a bachelor's degree in the humanities from San Francisco State University in May of 1998.



Joining the staff as a program officer is **Re-Cheng Tsang**. Ms. Tsang will be responsible for advising grant seekers in Northern California.

Before joining the Council staff, Re-Cheng coordinated the Seattle Asian American Film Festival and was a conference and program coordinator at the Northwest Center for Research on Women. She has also worked on the Council-funded film documentaries *Ancestors in America*, parts 1 and 2, which were directed by Loni Ding.

Re-Cheng received her master's degree in international studies at the University of Washington in Seattle, and her bachelor's degree in sociology from the University of California at Berkeley.



Sarada Tangirala has joined the Council staff as program associate. She will assist in launching and developing the Council's California Humanities Network (CHN) project, a two-year effort funded by the James Irvine Foundation that seeks to link the state's humanities organizations and institutions.

Ms. Tangirala comes to the Council after working as a program assistant at the San Francisco Conservation Corps, where. She has also worked as the coordinator of volunteers at the Political Ecology Group and as a social work assistant at MediCal.

Sarada (who is known as Sara) received holds a bachelor's degree in sociology from the University of California at Davis.

Stuart Foundation Grant Will Support Motherhead Program

The Council's Motherhead program, a family literacy program conducted in Los Angeles County, has received a grant of \$65,226 from the Stuart Foundation in San Francisco. The grant is the largest single grant the Motherhead program has yet received. The funds will support the development and implementation of a Latino curriculum supplement at sites throughout Los Angeles County.

Proposal-Writing Workshops Offered

The Council's program staff has scheduled proposal-writing workshops for people interested in applying for the Council's grants in the public humanities. The next deadline for major grants is April 1.

In San Francisco:

<i>For Public Project proposals</i>	Tuesday, January 19	10 a.m. to Noon
<i>For Media Project proposals</i>	Wednesday, January 20	1 p.m. to 3 p.m.

In Los Angeles:

Thursday, November 12	2 p.m. to 4 p.m.
<i>This workshop will be held at the Council's Los Angeles office. For information about upcoming work shops in Los Angeles, San Luis Obispo, Lompoc, Santa Barbara, and Ventura, please call the Los Angeles office at the number listed below.</i>	

In San Diego:

Tuesday, December 8	10 a.m. to Noon
<i>Villa Montezuma Museum - Jesse Shepard House, 1925 K Street, San Diego. To register for this workshop or for information about other upcoming workshops, please the Council's San Diego Office at the number listed below.</i>	

The proposal-writing workshops are free, but advance registration is required. Please call the nearest Council office (415/391-1474 in San Francisco, 213/623-5993 in Los Angeles, and 619/232-4020 in San Diego) to register and confirm dates and locations. Please also request and read the current *Guide to the Grant Program* before attending the workshop.

Internships Available

The Council has a number of internships available for humanities undergraduate, graduate and recently graduated students. These opportunities are available in all the Council's San Francisco and Los Angeles offices. To find out more, interested students should contact Debra Colman or Felicia Kelley in Los Angeles (213/623-5993) or Alden Mudge in San Francisco (415/391-1474).

GIFT CIRCLE AND YOU *Continued*

exhibits – and the accompanying humanities programming we make possible – bring important insight and understanding to the communities they reach.

Second, we ask because others need us. Many sources for public funds for humanities have all but disappeared over the past four years. The cuts suffered by the NEH mean that \$5.5 million less is available each year for California academic and cultural institutions. Museums wishing to mount exhibits and libraries trying to sponsor public programs must find alternative sources of funding. Some are having difficulty just keeping their doors open.

The NEH cutbacks eliminated an important source of funding for many California documentary film makers, so more than ever, documentary film makers need us. Small independent film makers tell us that CCH funding, modest as it is, provides support at crucial stages, especially in the early script development stage, and the CCH imprimatur helps open doors of other funders. Even so, where it used to take a film maker 18 months to match CCH funds, it often takes 24-30 months.

Individuals also need us. The need for the humanities is not a need everybody acknowledges, but I'm convinced it's a need

everyone has. As novelist Cormac McCarthy wrote, "what has no past can have no future." Deprived of the perspectives of the humanities, we drift without direction on the flood of events, without purpose on a sea of information, without moorings when storms come. We know this is true because you tell us so – in your appreciation for a humanities film that moved you, a Chautauqua presentation that opened new perspectives.

Third, we ask because if we don't, you might not know how much we need your help. If you're one of the 12,000 people reading this newsletter, you already know

how important our work is. You've attended a public program, sought or received a grant, lent your scholarship to a program, or connected with the humanities in some way. And we know that you'll want to help us if you can.

And that's why we ask: to give you an opportunity to say "please (continue what you're doing)" and "thank you (for what you've done)." And that gives us an opportunity to say "please (continue to support us)" and "thank you (for your support)."

Yet another part of the gift circle.

Membership and Development News

THE PERFECT YEAR-ROUND GIFT



Membership in the Council's Friends of the Humanities

Whether you're searching for the right gift for the holiday season – or you want to honor someone's birthday,

anniversary, or any special occasion — consider a gift membership in the California Council for the Humanities.



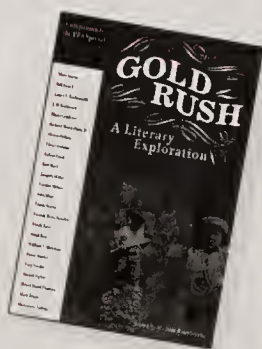
Just send in the attached coupon, or phone us at 415/391-1474 .
Each recipient will be sent a beautiful card notifying them of your generous gift, as well as the following new member benefits:

\$15-\$49 GIFT MEMBERSHIP:

- ◆ A subscription to Humanities Network.

\$50 AND UP GIFT MEMBERSHIP:

- ◆ A subscription to Humanities Network.
- ◆ A copy of *Gold Rush!: A Literary Exploration*.



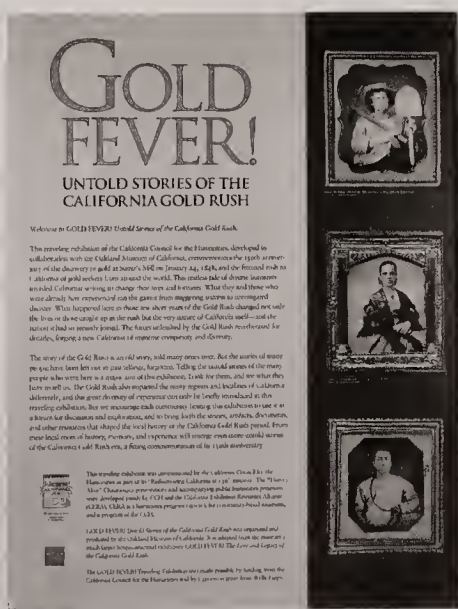
IT'S A WONDERFUL GIFT FOR THE PERSON YOU CARE ABOUT — AND A WONDERFUL GIFT FOR CALIFORNIA. SO, DON'T WAIT. SEND US YOUR GIFT MEMBERSHIP TODAY.

Most importantly, all new Members will know that their membership is helping to enrich the lives of Californians in every part of the state through vital programs such as:

- ◆ **MOTHEREAD**, the Council's ground-breaking literacy program for the whole family;



- ◆ **CERA** (The California Exhibition Resource Alliance), the Council's unique museum program which brings important new exhibits and educational programs on themes of critical importance to California audiences;



- ◆ **Rediscovering California at 150**, the Council's multifaceted campaign to bring to public attention – and critical review – those events and individuals that led to California's birth as a state.

CCH GIFT MEMBERSHIP ORDER FORM

(Please fill out completely)

About me:

Name: _____ Phone: _____
Address: _____
City/State/Zip: _____

AMOUNT ENCLOSED FOR GIFT MEMBERSHIPS \$ _____ :

About the Gift Recipient(s)

Name: _____ Phone: _____
Address: _____ City/State/Zip: _____
Occasion: _____
Membership Level: \$ _____

Name: _____ Phone: _____
Address: _____ City/State/Zip: _____
Occasion: _____
Membership Level: \$ _____

Name: _____ Phone: _____
Address: _____ City/State/Zip: _____
Occasion: _____
Membership Level: \$ _____

Send to: CCH Gift Membership
312 Sutter Street, Suite 601
San Francisco, CA 94108

Please remember to enclose your tax-deductible contribution to the California Council for the Humanities for the full amount of all gift memberships.
THANK YOU for your generosity.

If you have any questions, please call Julie Levak,
Director of Development, at 415/391-1474

Cut to detach coupon.

CALIFORNIA COUNCIL FOR THE HUMANITIES

The humanities explore human histories, cultures, and values. They inform the conversations that are vital to a thriving democracy. They provide a context for people to understand one another. They constitute our most important human inheritance.

The purpose of the California Council for the Humanities is to create a state in which all Californians have lifelong access to this shared inheritance. The Council's mission is to lead in strengthening community life and fostering multicultural understanding throughout California, through programming which provides access to the texts and insights of the humanities. The Council is an independent state affiliate of the National Endowment for the Humanities (NEH), and operates as a public-private partnership rather than as a governmental agency.

From 1998 until 2000, the Council will encourage and develop compelling public programming commemorating the events that led to the founding of the state of California 150 years ago and examining the continuing impact of those events today. The Council's own "Rediscovering California at 150" programs include "History Alive! Choutouqua" presentations featuring portrayals of major figures of the era; the creation of the anthology, *Gold Rush! A Literary Exploration* (in partnership with Heyday Books) and reading and discussion groups focusing on that anthology; a traveling Gold Rush museum exhibition (commissioned from the Oakland Museum); and a California Sesquicentennial grants program.

Council programs also include the California Exhibition Resources Alliance (CERA), which provides a means of sharing exhibits and programming among members of a network of smaller museums; Motherhood, a family reading program in Los Angeles; and the California Humanities Network, a two-year community history and resource project supported by the James Irvine Foundation.

In addition, the Council conducts a competitive grants program. Since 1975, it has awarded more than \$13 million to over 2,000 non-profit organizations, enabling them to produce exhibits, film and radio programs, and lecture series and conferences on topics significant to California.

The Council is an independent, not-for-profit organization. It is supported by grants from NEH, corporations and foundations, and by contributions from individuals.

Major grant proposals are due on April 1 and October 1. Quick Grants - proposal planning grants, minigrants, film-and-speaker grants - are accepted on the first day of each month. Interested non-profit organizations should request a copy of the Guide to the Grant Program from the San Francisco office.

Page proofs for this publication were created on equipment donated by Apple Computer.

ISABEL ALEGRIA, CO-CHAIR

Journalist

San Francisco

DAVID MAS MASUMOTO, CO-CHAIR

Writer and Farmer

Del Ray

PAUL APODACA

Professor of Sociology

Chapman University, Santa Ana

ROBERT BENEDETTI

Dean

College of the Pacific, Stockton

NINA BLANCHARD

Businesswoman

Studio City

RUTH BLOOM

Community and Arts Activist

Marina Del Rey

ELLIOTT BUTLER-EVANS

Associate Professor of English

UC Santa Barbara

MARY CURTIN

Community Relations Consultant

Riverside

LLOYD B. DENNIS

Public Affairs and Public

Relations Consultant

Los Angeles

WILLIAM DEVERELL

Associate Professor of History

California Institute of Technology,
Pasadena

PENELOPE FLORES

Professor of Secondary Education

San Francisco State University

DAVID K. GLIDDEN

Professor of Philosophy

UC Riverside

LUCY KILLEA

President and CEO, International

Community Foundation

San Diego

J. JORGE KLOR DE ALVA

Class of 1940 Professor of Comparative

Ethnic Studies and Anthropology

UC Berkeley

HEIDI KUHN

President, NewsLink International

San Rafael

ANN NICKOLL

Political Activist

Beverly Hills

CLAIRE PEEPS

Executive Director, Durfee Foundation

Los Angeles

GAINES POST, JR.

Professor of History

Claremont McKenna College

PATRICIA A. TURNER

Associate Professor of African-American

and African Studies

UC Davis

MARY WALSHOK

Associate Vice Chancellor of Extended

Studies and Public Services

UC San Diego

S T A F F

James Quay
Executive Director

Jeannie Mac Gregor
Assistant Director

Ralph Lewin
Assistant Director

Julie Levak
Development Director

Brian Devine
Fiscal Administrator

Felicia Harmer Kelley
Program Officer

Amy Rouillard
Program Officer

Re-Cheng Tsang
Program Officer

Debra Colman
Motherhood Coordinator

Lisa Eriksen
Museum Program Coordinator

Sarada Tangirala
Program Associate, California
Humanities Network

Jennifer Schwarting
Administrative Assistant

Bryan Standridge
Operations Assistant

Joan Jasper
History Alive! Scheduler

Alden Mudge
Director of Operations and
Communications

NEXT PROPOSAL DEADLINE: April 1, 1999

Proposals must conform to the 1997-1999 *Guide to the Grant Program*. Send 15 copies to the San Francisco office by the due date.

HUMANITIES

Fall 1998 • Volume 20 / Number 4

www.calhum.org

312 Sutter Street
Suite 601
San Francisco, CA 94108
415 / 391-1474

315 W. Ninth Street
Suite 702
Los Angeles, CA 90015
213 / 623-5993

614 Fifth Avenue
Suite C
San Diego, CA 92101
619 / 232-4020

Non-Profit Org.
U.S. Postage
PAID
San Francisco, CA
Permit No. 11379

Network

CALIFORNIA COUNCIL FOR THE HUMANITIES